



Cleveland Art



September 2006 The Cleveland Museum of Art Members Magazine

Leading with Education: The reopening of the Breuer wing will reaffirm the centrality of education in our mission

Dear Members,

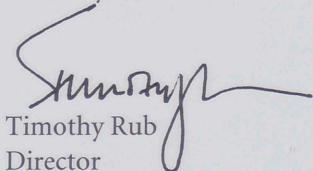
It is often remarked, with good reason, that education lies at the very heart of the museum's mission. This was central to the vision of the founders, and it is a commitment that has continued since the Cleveland Museum of Art first opened its doors in 1916. Much, of course, has changed over the past 90 years, including the various ways in which a collection like ours has been utilized for educational purposes. So, too, have the needs of audiences in both the city and region. But our commitment to education has never wavered, and today it is stronger than ever.

This fact is worth emphasizing now because a significant amount of space in our renovated and expanded facility—far more than we ever had in the past—will be allocated to educational activities. In fact, the entire north wing, a superb 1971 building designed by the great modern architect Marcel Breuer, will be dedicated to this purpose. It will contain new classrooms, a studio for our expanding work in the field of distance learning, and a wonderful and far more accessible reading room for our library, which is one of the finest of its type in the country and a truly remarkable resource. All of these spaces have been completed and will officially come back “on line” on October 15. They will be followed in the coming year by the construction of a new center for lifelong learning, to be located adjacent to the main entrance and scheduled to be completed in 2008, and by the start of a much-needed renovation of Gartner Auditorium. We are excited by these changes, for not only do they represent a reaffirmation of the museum's traditional focus on education but also a recognition that today there are many different ways to reach out and engage both old friends and new audiences.

So, I hope that when you come to the museum this month to enjoy Summer in the Courtyard and in October to see *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí*—a groundbreaking exhibition that should not be missed—you will take note of these changes and appreciate that they are not only wonderful in and of themselves but foreshadow even greater things to come.

As we begin a new season that will be full of exciting exhibitions, programs, and events, I would like once again to express my sincere thanks to you, our members, for your generosity and ongoing support. We are fortunate to count you as our friends.

Sincerely,



Timothy Rub
Director

What's Happening

● Barcelona Members Events

The members reception is Saturday, October 14, 7:00–9:30. Members \$35, guests \$45. Earlier that day, hear the renowned critic Robert Hughes offer a lecture, *Barcelona: City of Marvels* at 2:00 in Gartner Auditorium. Members \$35, guests \$55. Tickets for either at the ticket center.

● Education Celebration

Visit the museum the afternoon of October 15 to celebrate the grand reopening of the Breuer education wing, with art, music, hands-on activities, and more.

● Off-site Programs Continue

CMA @ events and programs around town continue while the museum building is closed for renovation. See listings in this issue and our website at www.clevelandart.org.

● Paintings at Oberlin

Oberlin College's Allen Memorial Art Museum once again plays host to a small installation of four works from the Cleveland Museum of Art collection: this time, American portraits by Benjamin West, John Singleton Copley, and Gilbert Stuart. August 29–December 17.

● Summer in the Courtyard

Continues every Wednesday and Friday through October 6.

● Library Open

The library is open to members Tuesdays to Fridays from 10:00 to 5:00. See library.clevelandart.org.

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Barcelona in the Works

Years of planning and complex installation challenges underpin the groundbreaking exhibition that opens next month



Left to right: Director of design and architecture Jeffrey Streaan, exhibition designer Andrew Gutierrez, curatorial assistant Jordi Falgàs, and curator William Robinson confer over a model of the *Barcelona* exhibition installation. The exhibition opens October 15.

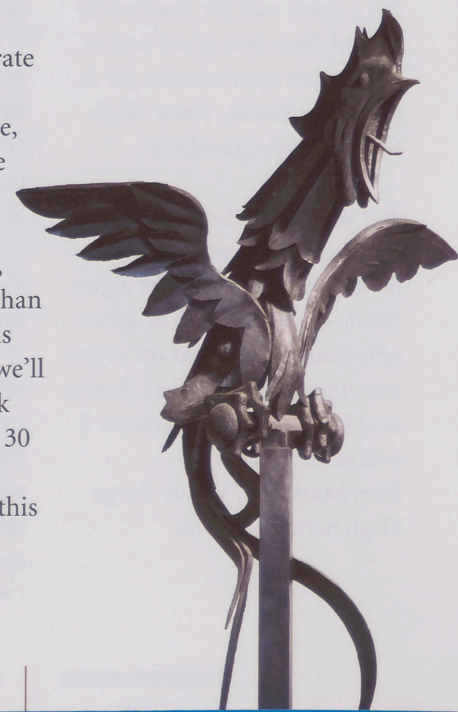


SEE THE PAST AND THE FUTURE: Gaudí's famed Sagrada Família may not be finished for decades, but visitors to *Barcelona & Modernity* will experience a virtual "flyaround" of the completed building.

To director of design and architecture Jeffrey Streaan, exhibitions like the upcoming *Barcelona & Modernity* pose unique challenges but also offer great opportunities. "A lot of the work is not from art museums, or even from collectors—it's part of the fabric of daily life in Barcelona. Logistically, it's interesting because few of the owners have experience with moving works of art the way museums or collectors do. Some of these places were out in the country, and we had to find out if you could even get a delivery truck up there. There's a section of a gate designed by Gaudí, for example, that is being unbolted from its place in a public park and shipped to Cleveland. It's quite a production. This is the first time these things will have been brought together anywhere.

"These are my favorite types of shows, that combine disparate things to evoke a time. In this case, it's about the culture of Catalonia. When you reach the top of the stairs at the entrance, the first thing you see is a crowing rooster that was once at the top of a pavilion at the 1888 Barcelona Universal Exposition. Inside, there are amazing works of art by Picasso, Dalí, and others, of course, but also photographic blowups, projections, and so on. It's a much more evocative, theatrical installation than we usually do, a more sensory experience. In the section that is about Gaudí's famous unfinished cathedral Sagrada Família, we'll have a virtual 'flyaround' of what the finished project will look like, even though the building won't be completed for at least 30 years. Near the end of the exhibition, interactive features help evoke the specter of the coming civil war, which would bring this creative era to a close. It's a very moving experience." ■■■

GREETING EXHIBITION VISITORS: (Opposite) Lluís Domènech i Montaner, *Rooster Greeting the Dawn*, 1892. Casa-Museu Domènech i Montaner, Canet de Mar. Photograph © Pere Vivas and Jordi Puig, Triangle Postals, Barcelona



Museum Ambassadors

An innovative outreach program connects kids to art
and the museum to neighborhoods

Tiffany Hall assists with Parade the
Circle activities.



This program has been a blast of culture and information for me. I have taken stories and information that I will carry with me for the rest of my life. It's a great way for students to spread their love of art and to gain a new appreciation for it.
Jermaine Smith, Shaw High School, East Cleveland

If it wasn't for the Museum Ambassadors, I would never have been able to see the organ inside the museum. The adorable man who played the organ was amazing—talented, funny, and kind. It is an experience I will never forget.
Kari Masevice, Valley Forge High School, Parma

Beginning with 26 students from six schools in 2001, the Museum Ambassadors program set out to define a new way for the museum to relate to its community: by welcoming small groups of high school students to learn about the museum, then sending those students back as ambassadors into their schools and neighborhoods.

Laurel Fehrenbach, as a junior at Hathaway Brown School in Shaker Heights, was in that first class. "It is no understatement to say that Museum Ambassadors changed my whole life course," she recalls. "I went into school with every intention of being a pre-med. But then my teacher Jamie Morse left a note for me on the junior bulletin board saying that I ought to try out this new program. We had behind-the-scenes tours, saw the conservation labs, met with curators. It was amazing getting to meet the artist Elizabeth Catlett."

For Fehrenbach, who just graduated from George Washington University in Washington, D.C., curatorial work holds a special fascination. "We were on a walking tour through the CMA's Rococo gallery. The curator, Mr. [Henry] Hawley, walked over to a table on display and turned it over. 'Here,' he said, 'look at this.' He showed us how it was joined together and explained how that told him where it was made and the time

The goal was to increase the audience among teenagers, because they are the future of the museum.

Linda McGinty, President,
Womens Council of the
Cleveland Museum of Art

period. When a work is on display, you can get the aesthetic experience, but curators get to explore those fascinating technical and historical aspects.”

Lisa Roth, who coordinates the program, points out that “there’s been enormous staff involvement from facilities, security, conservation, and other areas in addition to curators and educators; it has become a museum-wide program in which everybody participates.”

To associate director for community outreach Cathy Lewis-Wright, “One of the exciting things was that we got to the end of the first season and the kids said they wanted to keep doing it. So we expanded it to a two-year program and now the second-year kids act as mentors for the younger ones.” She emphasizes that a spirit of “giving back” has always been key. “There had to be a community connection—not just learning about the collection and the museum, but creating community service projects based on what they learned.”

Fehrenbach did just that. “At the end of that year, we produced a daylong program in the Asian galleries for a group of second-graders. The next year, my senior year in high school, I did an independent project at Mt. Auburn Elementary School in Cleveland. By the time I left Museum Ambassadors, I was planning for college knowing I would go into art history.”

While the program has more than doubled in the number of students involved, the construction project of the past year imposed limitations—but also provided new opportunities. “Necessity forced us to look to other cultural institutions because the space wasn’t available here,” says Lewis-Wright, “and I think we’ll continue a lot of that collaboration even after the museum is fully open again.”

Roth agrees. “Being out in these other locations, we’ve really advertised this youth program. We’re looking into exchanges where, for example, we might work something out with a youth orchestra: our kids could attend a rehearsal there and their kids could come here for a behind-the-scenes tour, things like that. Even though we’re not going to grow right away, we can do some experimentation.”

Exposure to the range of jobs needed to run a museum can help students see more possibilities for themselves. “I switched from pre-med to art,” Fehrenbach recalls. “At first my parents suggested, ‘Why not get a biology minor and take a few science classes?’ but they’re supportive. It helps that I’ve had jobs that are involved with what I’m studying. I worked for a semester at the Phillips Collection, and this past year I worked at the Luther W. Brady Art Gallery on the George Washington campus. It’s very small—only two people: the director and an assistant. That was great because I got to see the whole range of what gets done, from painting walls and typing up forms to actually handling works of art. This summer I have been interning at the Smithsonian Center for Education and Museum Studies, working on developing a series of

Laurel Fehrenbach was in the first class of Museum Ambassadors in 2001. This year, she graduated from college and will spend nine months as an intern at the Smithsonian’s American Art Museum.



downloadable tours that visitors could print out and carry with them as they walk through the museums. I was asked to accept an intern position at the newly renovated and reopened Smithsonian American Art Museum from September until May. In the fall of 2007 I'll probably enter grad school in either museum studies or museum education."

To Cathy Lewis-Wright, Fehrenbach's story perfectly exemplifies the program's goals. "It all started out with the Womens Council and their desire to get young people more involved in the museum in a meaningful way."

Womens Council president Linda McGinty concurs. "The original idea was set in motion by Gail Schlang [of the Womens Council] along with museum employees Nancy McAfee and Thomasine Clark. The Womens Council has supported it both financially and with volunteer staffing. We have a Womens Council facilitator at every session. It's a vital program to the future of the museum, and we'd like to increase its scope to more schools and even establish it as a model for other institutions to use. If we can really reach a few students, then we effectively reach everyone they know and influence."

"For me," Fehrenbach affirms, "Museum Ambassadors turned out to have a long-term effect on my life. You can see how what you're learning in school is applied in an institution like this—not just art, but science and history and a lot of other fields as well. All museums can be used in this way. They're completely interdisciplinary."

A less tangible but equally potent benefit is the way Museum Ambassadors provides common ground for students whose paths might not have crossed. "When you bring together East Cleveland and Padua, public and private," Lewis-Wright notes, "over and over we hear the kids say they've gotten to know people they never would have met otherwise. And that not only pertains to meeting kids from other schools. Sometimes we'll have kids from within one school—a goth type and a cheerleader type—who probably never would have spoken to each other. Through Museum Ambassadors, they find they actually have a lot to talk about." ■■■



Students Genita Whitley and Brittany Boyd and teacher Colette Dowling from East High School work in the Dunham Tavern Museum in Cleveland.

The 2006 first-year apprentice class poses in Cleveland's historic Lake View Cemetery. Left to right, front row: Evan Koehler (teacher, Cleveland School of the Arts), Genita Whitley, Brittany Boyd, Aamina Jenkins, Jennifer Hill. Second row: Kristen Campobenedetto, Ellen Bishko (Womens Council facilitator), Jessica Tuma, Lauren Weinberger, Adrienne King, Nathan Slany. Third row: Andrea Harchar (teacher, Valley Forge), Lindsay Brom, Sam Rutchick, Sara Massey, Alexander Lubera. Back row: Robert Crump, Elaine Gross (Womens Council facilitator), Stolina Qirjazi (intern), Yesenia Castro, Joe Radloff, Shalimma Fadzl, Karen Sethman (volunteer), Laurie Stroempel (teacher, Padua Franciscan), Joann Pusti (teacher, Strongsville), Lisa Roth (CMA staff)



Newly acquired Lega masterworks enhance the sub-Saharan African art collection



Standing Female Figurine (igingi),
Lega people, Democratic Republic of
the Congo, ivory, h. 17.5 cm, Purchase
from the J. H. Wade Fund 2005.3. The
small scale of much Lega sculpture
facilitates manipulation during
performances or dances. Resulting
from repeated use over many years,
the glossy patina of ivory carvings at
once reveals the power they have
accumulated and contributes to their
irresistible appeal.

In 2005 the Cleveland Museum of Art purchased two major pieces made by artists of the Lega people of eastern Congo: a standing female ivory figurine and a cowrie-covered man's hat (left and p. 8).¹ These two new accessions complement a small but refined existing collection consisting of a Lega man's hat that was purchased in 1995 (p. 9) and three ivory Lega works donated by the late Katherine C. White in the 1970s.²

The museum's newly acquired ivory figurine is a true masterpiece of Lega sculpture that embodies the essential qualities of this artistic tradition.³ Before it entered the Cleveland collection it was one of the highlights of an exquisite exhibition on Lega art held in Brussels in 2002. The Brussels exhibition was not the first one to focus on the extraordinary variety of Lega art. In 2001 the UCLA Fowler Museum of Cultural History and the Nelson-Atkins Museum of Art, Kansas City, collaborated on a show featuring a selection of more than 300 Lega works from the renowned private collection of Dr. Jay T. Last. Whereas the Fowler Museum exhibition emphasized Lega art's cultural significance and

contextual framework, the Brussels show celebrated its aesthetic excellence and artistic creativity.⁴

The Lega live in a densely forested area in the eastern Congo Basin, close to the equator (p. 8).⁵ The institution that unites all Lega people is an association called Bwami. The same name is given to a small skullcap, the first hat a man receives when he enters the association. Bwami is a hierarchically structured institution with both male and female members. The association is divided into a set of parallel but complementary levels or grades for men and women. As a rule, the men's Bwami counts five lev-



els, whereas the women's consists of three, each level having its own name and insignia. Although it is common knowledge who is a Bwami member, and some of Bwami's ceremonies are public in nature and incorporate an element of entertainment, the initiations themselves are secret and held in a closed space, and they are open only to members of the grade in question or a higher one.

Bwami touches on every aspect of Lega life, assuming economic, social, political, religious, moral, and educational responsibilities. In doing so, the association establishes con-

nections within human society itself and between the living and the dead. Bwami's main purpose is to present to its members a moral philosophy that enhances solidarity and fosters harmony. The ultimate aspiration of Bwami is encapsulated in the Lega word *busoga*, referring to a concept that combines moral excellence and physical beauty. Lega philosophy is transmitted during initiations through proverbs that are accompanied by music, song, dance, gesture, theater, and objects, be they natural objects, common artifacts, or artworks. Bwami is indeed the main sponsor of the arts among the Lega, and most if not all Lega carvings are made and used within the context of Bwami initiation rituals and other society activities.

Sequential initiations into the different grades and sub-grades become progressively more intensive, comprehensive, and lengthy. An initiation can last several days and generally comprises seven or eight performances. It is on these occasions that artworks are exhibited and manipulated by their owners or guardians. As a confirmation of the candidates' newly acquired rank within the association, the Bwami instructors give them a new set of insignia, including a hat, a belt, and some other objects. A woman's membership rank in the Bwami hierarchy mirrors that of her husband, and her ascension into a higher level follows that of her spouse. It is the ambition of all men to reach the highest grade, called *kindi*, and more specifically the highest sublevel known as *lutumbo kwa kindi*. Aside from wisdom and enlightenment, access to this upper Bwami rank also brings prestige, wealth, authority, and fame.

Both the Bwami association and the artworks related to it have suffered severely from Central Africa's turbulent history. While the infiltration of Islamicized Swahili traders had a detrimental effect on traditional customs and beliefs, the Belgian colonizers responded with even more hostility toward the association and its activities. Considered a subversive threat to Belgian rule, Bwami was finally abolished in 1948. Even though it was only made legal again when the Belgian Congo became



Man's Hat (nkumbu nza nsembe or mukuba), Lega people, Democratic Republic of the Congo, plant fibers, cowrie shells, beads, elephant tail, h. 55.9 cm, Norman O. Stone and Ella A. Stone Memorial Fund 2005.56. On more recent hats of this type the white cowrie shells covering the surface have been replaced by white or colorful buttons.

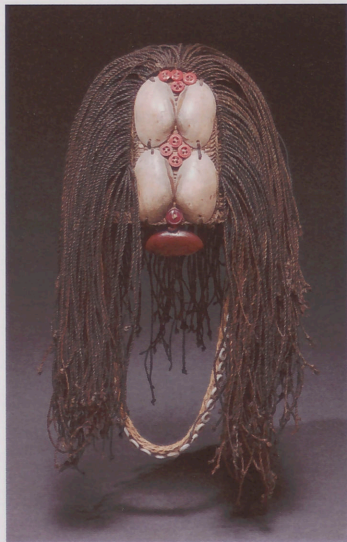
independent in 1960, Bwami remained in existence throughout the colonial period. However, in the wake of the region's most recent violent history of civil war and disruption, Bwami seems to continue its struggle for survival. Unfortunately, it cannot be confirmed whether the association has remained in place or instead disappeared altogether. It is equally unclear whether artworks are still being produced and used in Lega society.⁶

Of all Bwami insignia and paraphernalia, hats of different types, sizes, and materials are the most visible indicators of status within the Bwami association. For Bwami members the materials used for the confection of these headdresses have important symbolic meanings. Thus, the mussel shell attached to the front of the *sawamazembe* hat is a hidden reference to the waxing moon and signals the high rank of its wearer.⁷ The fact that the *sawamazembe* is worn by men at the *kindi* level but imitates a woman's hairstyle alludes to the blending of male and female gender traits proper to higher Bwami ranks. The elephant tail adorning the *nkumbu nza nsembe* or *mukuba* hat exclusively worn by the highest initiatory level of *lutumbo lwa kindi* alludes to their power and prominence. Lega proverbs compare all Bwami members to the elephant, but *kindi* members are specifically referred to as "people of the elephant tail."

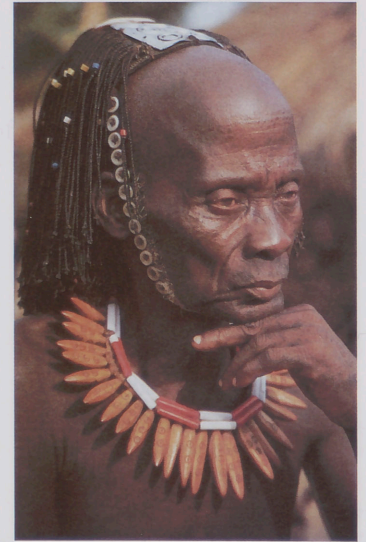
Like all other Bwami objects, hats are also identified as "heavy things," *masengo* (sing. *usengo*), believed to be infused with an intrinsic mysterious and transcendental force. As a result every Bwami object is thought to have the power to either heal or harm. Thus, if no other medicinal remedy proves effective, small bits taken from any type of *usengo* are mixed with water and given to a sick person to drink. A common way to remove particles from a wooden or ivory Bwami figurine is to scrape or rub its surface with rough leaves that act like sandpaper. Large ivory figurines, which possess the highest degree of inherent sacred power, often show traces of this kind of action.

From the bottom to the top of the Bwami initiation sequence hundreds of *masengo* objects are shown and explained to the initiates by designated "teachers." All these objects are used to illustrate visually what is expressed orally through proverbs. When objects and proverbs are combined they create metaphors that provide an ethical and behavioral code. However, whereas at lower levels each initiation object provokes different complementary or contradictory readings, carvings at the *kindi* level are simply exhibited and contemplated by the initiate. Thanks to the previously accumulated wisdom the initiate will be able to infer meaning from them through revelation.

The variety in materials, size, volume, decoration, and finish of anthropomorphic carvings is astounding. Because they are carefully preserved and inherited from one initiate to the next, such figurines have been collected in large numbers. A *kindi* member will also try to possess more than one figurine in hopes of aggrandizing his reputation. With the exception of masks, materials have no bearing on the further categorization of Lega sculptures. Thus, in its broad application the term *iginga* encompasses any anthropomorphic sculpture. In its secondary meaning, however, it is reserved for a select category of larger-size and mostly ivory figurines.⁸ In addition to the generic name *iginga*,



Man's Hat (sawamazembe), Lega people, Democratic Republic of the Congo, plant fibers, shells, seed pod, buttons, h. 39.7 cm, John L. Severance Fund 1995.211. In addition to the special value assigned to the added materials, Lega hats also attest to the fact that high-ranking Bwami members are keen on the surprising, the unusual, and the funny.



A Lega man wearing a hat known as *sawamazembe* in a village near Kalima, Democratic Republic of the Congo (formerly Zaire). Photograph by Eliot Elisofon, 1967. Image no. EEPA EECL 2234, Eliot Elisofon Photographic Archives, National Museum of African Art, Smithsonian Institution, Washington, D.C.

ivory figurines are associated with many different individual names, some of which are very specific or even unique. The general stylized appearance of Lega artworks greatly enhances their cryptic character. Bwami-related objects conceal multiple and often ambiguous meanings that are hard to decipher even for those with firsthand knowledge. To the uninitiated, Lega or not, and outside of the Bwami context it is as a rule impossible to understand the meaning of a Lega artwork.

Whereas natural objects are used at every level of the Bwami initiation, manufactured objects such as carved figurines and masks are the prerogatives of the highest levels, *yananio* and *kindi*, and their subgrades. Moreover, with the exception of spoons, other ivory carvings are owned primarily by members of the *kindi* grade. Anthropomorphic ivory figurines like the one recently acquired by the museum are individually owned by the *lutumbo lwa kindi* subgrade, the highest initiation level into Bwami, and are only displayed at the initiation into this level. Initiation objects are generally transferred to other members when their owners move on to a higher grade. However, when a member who has reached the grade of *lutumbo lwa kindi* dies, his figurine and other accessories are placed on his tomb until transmitted to his successor. Using the figurines as temporary grave-markers of deceased Bwami members stresses the relationship between the living and their ancestors.⁹

Lega carvings fulfill several overlapping or complementary functions. They are emblems of Bwami rank that symbolize complex philosophical concepts; they are sacred objects that can be used as medicine; they are funerary devices that allude to the link between the living and the dead; and they are memory aids that are associated with proverbs. But perhaps most importantly, all the figurines used in the Bwami context exemplify the virtues the *kindi* ultimately strive for. When investigating indigenous Lega criteria for judging the quality of art, Daniel Biebuyck discovered that objects that had been used in the Bwami initiation context were by definition considered to be intrinsically good and beautiful.¹⁰

Lega men dance to celebrate an initiate reaching the fourth level of Bwami, Democratic Republic of the Congo (formerly Zaire). Photograph by Eliot Elisofon, 1967. Image no. EEPA EECL 5402, Eliot Elisofon Photographic Archives, National Museum of African Art, Smithsonian Institution, Washington, D.C.



“Good and beautiful” is in fact also the translation of the term *busoga*, which encapsulates the foundation of Bwami ethics, and is generally also used to qualify a valuable initiation object. A sculpture’s aesthetic quality is assessed on the basis of its size, medium, and, most notably, patina. Ranging from honey-colored to deep reddish brown resulting from the continuous application of oils, plant juices, ashes, ochre, and wood powder, the smooth surface of an ivory figurine is considered to be the hallmark of a great work of art. Interestingly, the Lega associate the patina of an ivory figurine with the oiled and anointed body of an initiate in the course of his initiation into Bwami. The glossy surface of the sculpture and the shiny skin of the individual are physical signs of the wisdom that successive initiations entail. Just like the initiate beautifies his body before embarking on an initiation, so are sculptures rubbed with a mixture of oils and other substances. Just like the initiate climbs up the Bwami ladder with dignity and pride, so are many carvings rendered with the ideal physical features of a Lega man or woman: high forehead, shaved hair, scarification marks on the face and the body, and straight posture.

Wisdom as an expression of *busoga*, the ideal combination of moral integrity and physical beauty, can be reflected in a person’s character by a range of virtues, including restraint, nonviolence, equanimity, generosity, solidarity, and a willingness to help others. He who possesses these qualities is perceived by the Lega as a genuine leader. Still, even though Bwami encourages moderation in words and in actions, the Bwami member does not live an ascetic life. He likes good food and the pleasure of human company. He uses oils, perfumes, hats, and all kinds of other accessories to beautify his body during initiations and the festivities that accompany them. And, most importantly, he treasures the beauty of Bwami insignia and initiation objects in general, and of ivory anthropomorphic carvings exclusive to the *kindi* grade in particular. ■■

FULL ARTICLE

This article was abridged to fit these pages. Read the full version, with additional illustrations, at www.clevelandart.org/research.

NOTES

1. Later that same year an anonymous buyer paid 2.4 million euros at a Paris auction for a 12-centimeter-high ivory Lega mask; Fraysse & Associés (Paris), *Bijoux Antiques, Art Préhispanique, Art Primitif*, sale cat. (6 June 2005). Both the mask and an ivory Lega head that was sold at the same auction for 456,000 euros were included in the landmark exhibition *African Negro Art* at the Museum of Modern Art in New York in 1935.

2. The two hats were both offered to Cleveland by art dealer and collector Jacques Hautelet (La Jolla, California). The most recently acquired hat (2005.56) was included in two important exhibitions originated by the UCLA Fowler Museum of Cultural History and reproduced in their companion catalogues. The Lega figurine (2005.3) is said to have been consecutively owned by the illustrious African art dealers Charles Ratton, Guy Ladrière, and Pierre Darteville before it became part of the Franken-Hoet Collection in Belgium.

3. Belonging to a small number of formally closely related ivory carvings, to my knowledge it is one of two sculptures of this particular style held in a public collection in the

United States. It remains an open question whether these stylistically similar sculptures were made by the same hand or in the same workshop.

4. The Brussels exhibition was accompanied by a publication by Daniel P. Biebuyck, whereas Elisabeth L. Cameron wrote the book on the Last collection; Biebuyck, *Lega: Ethique et beauté au coeur de l'Afrique*, exh. cat. (Brussels: KBC Banque & Assurance, 2002); Cameron, *Art of the Lega*, exh. cat. (Los Angeles: Regents of the University of California, 2001). I have relied heavily on both these recent sources for the present article. Both publications contain a number of statuettes very similar in style to the one the Cleveland Museum of Art recently acquired. In fact, one of these is also featured on the cover of the Last catalogue.

5. It is mainly thanks to Belgian anthropologist Daniel Biebuyck’s fieldwork of the 1950s and his many writings that we know about the varied functions and layered meanings of Lega art and its place within the broader framework of Lega culture. Interestingly, during his field research Biebuyck also acquired a wide range of Lega works for the Royal Museum for Central Africa in Tervuren, Belgium.

6. Cameron, *Art of the Lega*, p. 223. Nevertheless, in the preface to Emile-Alexandre Georges’s recent book *Les Lega et leur art: Sur les traces d'un rêveur égaré au Congoland* (Tervuren: Musée Royal de l'Afrique Centrale, 2005), p. 10, Viviane Baeke refers to an oral communication of a Mr. Lunanga to confirm that Bwami has retained its essential role in 21st-century Lega life.

7. Among the eastern Lega the Bwami is more centralized than in other areas. Here, the name of the association, Bwami bwa Lusembe or “Bwami of the Shell,” also refers to the shell attached to the front of the hats of the highest-ranking members who act as leaders. This type of headdress is closely similar to the *sawamazembe*-type hat acquired by the Cleveland Museum of Art in 1995.

8. The Lega also know a category of small anthropomorphic figurines in either ivory or bone, which they call *kalimbangoma*. Members of the higher sublevels of the *yananio* grade and the lower sublevel of the *kindi* grade owned such a figurine. In fact, the same name is also given to small zoomorphic figures, miniature sculptures, and assemblages of other

objects. Despite the fact that earlier sources suggested that it was rather arbitrary to distinguish between *iging* and *kalimbangoma*, Biebuyck firmly separates the two categories in his most recent publication; Biebuyck, *Lega*, pp. 166–167, 174–180.

9. Very little is known about Lega artists. Even when artists’ names have been preserved they are rarely related to specific works. Because somebody’s reputation is largely determined by her or his status within the Bwami association, the Lega attach much more importance to the owners of Bwami artworks than to their makers.

10. Although Biebuyck never heard any verbalized aesthetic criticisms during his investigations, he regularly noticed favorable and pleasant nonverbal reactions to a well-carved and beautiful figurine; Biebuyck, *Lega*, pp. 64–67; see also Cameron, *Art of the Lega*, pp. 65–67.

A Quiet Bequest

William and Julia Marlatt's gift to the museum's collection and library was both unexpected and magnificent

Edward Burne-Jones (British, 1833–1898). Two woodcuts, first and last text pages (left and right), from *The Works of Geoffrey Chaucer*, published by William Morris, Kelmscott Press, 1896. Ingalls Library, Bequest of Julia Morgan Marlatt. Eschewing machine-made materials, Morris used a paper produced from unbleached linen rags by the English firm Joseph Batchelor & Sons, a black ink from Gebrüder Jänecke of Hannover, Germany, and high-quality vellum for text and bindings by Henry Band in Middlesex.



William H. Marlatt (1869–1937) and his wife Julia Morgan Marlatt (1873–1939) quietly amassed a collection of fine books, paintings, etchings, and manuscripts. Upon Julia's death, a complete set of works printed by William Morris (1834–1896) at the Kelmscott Press was given to the museum's Ingalls Library. Morris founded the storied press at the age of 57. It existed for only seven years, from 1891 to 1898, but in that time produced limited editions of 53 exquisitely designed books, aiming to exceed the quality of 15th-century incunabula.

Morris devoted painstaking care to all aspects of production, including the paper, typeface, letterspacing, and position of the printed matter on the page. He used an Albion handpress, which produced more beautiful results than a machine press and was capable of economically printing limited editions of several hundred copies. Morris designed three type fonts for the Kelmscott: Golden, modeled after Roman typefaces used by the 15th-century Venetian printer Nicolaus Jenson; Troy, simplifying the old Gothic typeface; and Chaucer, used in the creation of *The Works of Geoffrey Chaucer*, which scholars and collectors consistently rate among the most beautiful books ever produced.

Unfortunately, little documentation survives regarding the Marlatts or their books. We know that more than 300 book titles were given to the museum, along with works of art and a bequest of nearly \$1 million to be used to purchase works of art and library materials. The museum archives do contain one invoice from the London bookseller Bernard Quaritch, Ltd., dated October 3, 1917, recording the purchase of the Kelmscott Press's *The Golden Legend*, volume 1.

FULL ARTICLE

Read a longer version of this article with more research detail at www.clevelandart.org/research.

Raised an only child in Lebanon, Ohio, William Marlatt graduated from the National Normal University in Lebanon in 1889 and Cincinnati Law School in 1890. He taught school in Alabama for two years, then entered law school at Yale University, graduating cum laude in 1892. He was admitted to the Bar of Ohio and formed a partnership with Francis Wilcox Treadway, a Yale classmate. The Treadway & Marlatt firm was located in the Society for Savings Building on Cleveland's Public Square. From 1903 to 1922, Marlatt served as U.S. commissioner for the Northern District of Ohio. By 1924 the partnership had moved to the new Union Commerce Building at the corner of East Ninth Street and Euclid Avenue, but on December 24, 1925, Treadway died unexpectedly. Marlatt never formed another partnership but continued to practice, sometimes with associates.

Marlatt served on various corporate and nonprofit boards and belonged to the Church of the Covenant, Union Club, and Hermit Club, and in 1909 served as president of the Ohio Society of the Sons of the American Revolution. He died suddenly in the Shenandoah Hotel in Martinsburg, West Virginia, on June 21, 1937, while he and his wife were returning from a trip to the Great Smoky Mountains. Both he and Mrs. Marlatt are buried in Cleveland's Lake View Cemetery.

Marlatt's colleague Edwin E. Miller described him as "a good lawyer, a natural born trader, and a rather imposing figure with his shock of white hair. His sterling character, clear judgment, high sense of honor and wise counsel, and his cheerful and friendly disposition made him beloved by all."

Born in Cleveland, Julia Katherine Morgan was one of three sisters. She attended Hathaway Brown School and married in 1899. A *Cleveland Press* article published on August 18, 1939, shortly after her suicidal death, describes her as "a quiet, retiring person who disliked any suggestion of ostentation." Edwin Miller paid tribute: "She was a thrifty housewife, and by her advice and encouragement the couple were able to amass a combined fortune of more than one million dollars at the time of her death. Her husband . . . did 90% of his investing in his wife's name." Nearly \$1 million of the estate went to the museum.

The Marlatt bequest was a surprise. In a letter dated August 21, 1939, to director William Milliken (who was traveling in Europe), curator of paintings Henry Francis wrote: "I'm sure you suffered brain fever when you got my cable of last Friday, much as we all did here. The only . . . information we have on the Marlatts is their ten dollar, and later twenty-five dollar memberships. Of those trustees I have talked to, Mr. Clark [Harold T. Clark] is the only one with more than a cursory acquaintance. Mr. Clark saw the executors who said the lady had been retiring always; used to frequent the Museum Sunday afternoons with her husband and watch quietly the enjoyment of others."

In addition to the Kelmscott collection and other books, several paintings came to the museum, including John Henry Twachtman's *Deserted Wharf (The Old Mill as Cos Cob)*, Frederick Gottwald's *Italian Landscape*, and Henry Ward Ranger's *The Lone Sentinel*. Other works of art included a Rembrandt etching titled *The Hundred Guilder Print* and two French books of hours. 🏠

INGALLS LIBRARY

Open to all members 18 years and older, Tuesday–Friday 10:00–5:00.

Open to the public Wednesday 10:00–5:00.

Ongoing book sale during library regular hours. Members receive a 15% discount on these purchases.

Your experience at the Cleveland Museum of Art is enriched by the benefits and privileges of membership. When you become a member you help the museum continue to be a world of great art for everyone. Benefits include access to all library services, from researching the auction catalogues to using other on-line resources. The reference staff is available by phone, in person, and by e-mail to assist you. Call 216-707-2530 or visit library.clevelandart.org and click on "Ask a Librarian."

STARTING OCTOBER 15

A selection of Kelmscott Press books will be on exhibit in the museum's newly renovated arts and education center, opposite the entrance to the Ingalls Library.



The Marlatts' Cleveland Heights home on Fairmount Boulevard

The excerpts from biographical sketches by Edwin Miller and the letter from Henry Francis are from the CMA archives.

VIVA! & Gala Around Town



CMA @ Venues Around Town

"Bravo ... always of the highest quality." —*Cool Cleveland*

Surround yourself with the finest in world music and dance, chamber music, opera, and vocal ensembles at some of Cleveland's most impressive performance halls and architectural treasures—and discover why an overwhelming number of our audience members loved attending a VIVA! & Gala Around Town concert last year. Save close to 30% by subscribing now. New for this year: For most shows, if your schedule changes, you can call and exchange tickets for another event.

Quick Orders: Call 1-888-CMA-0033 or visit www.cma.org/tickets. Ask about special student discounts. Single tickets available to members September 12, others September 19.

Programs subject to change.



CLOCKWISE FROM ABOVE LEFT: Kalhor and Erzinçan, Royal Drummers of Burundi, Bulgarian State Opera, Dulce Pontes, Anonymous 4, Ute Lemper, Akiko Suwanai, Ana Moura, and Tango Fire

Masters of Improvisation:

Kayhan + Erdal

Wednesday, October 11, 7:30
Reinberger Chamber Hall at
Severance Hall

"Just a total master" —*Yo-Yo Ma*

Two-time Grammy nominee Kayhan Kalhor joins Turkish master Erdal Erzincan for an evening of brilliant improvisation based on Persian classical and Turkish Sufi music. \$34, CMA members \$29.

Bayanihan Philippine National Dance Company

Wednesday, October 18, 7:30
Cleveland Masonic and Performance
Arts Center

"Not only brilliant, but also pervaded by a rare and sweet grace all around" —*The New York Times*

For 50 years, this brightly costumed 45-member company of musicians and dancers has celebrated one of the world's richest music and dance traditions. \$34, CMA members \$29.

Tango Fire

Saturday, October 28, 7:30
John Hay High School Auditorium

"Excellent dancers whose fleetness of foot is dazzling [and] musicianship is extraordinary" —*The Times* (U.K.)

The hottest tango company in Buenos Aires makes its North American debut with brilliant musicians, passionate dancers, and great vocalists performing the music of the legendary Astor Piazzolla. \$39, CMA members \$37.

The Royal Drummers of Burundi and Mombasa Party

Saturday, November 4, 7:30
John Hay High School Auditorium

"The most exciting musical night ... in a long, long time" —*Evening Post* (U.K.)

One of the world's greatest percussion ensembles, the 20 Royal Drummers of Burundi perform sacred drumbeats. The evening begins with Mombasa Party, whose music and movement celebrate the string and vocal traditions of East Kenya. \$29, CMA members \$27.

Ana Moura: Passion Songs of Portugal

Saturday, November 11, 7:30
Westfield Insurance Studio Theatre,
Idea Center at Playhouse Square

"Superb young fadista" —*Billboard*

Riveting Portuguese vocalist Ana Moura brings her gentle, persuasive magic to North America. \$34, CMA members \$29.

Trio Mediaeval

Wednesday, November 15, 7:30
Trinity Cathedral

"All but flawless" —*Washington Post*

The brilliant Scandinavian sopranos command a diverse repertoire that features polyphonic medieval music from England and France, contemporary works written for them, and traditional Norwegian ballads and songs. \$34, CMA members \$29.

Le Mystère des Voix Bulgares Holiday Concert

Sunday, December 10, 4:00
The Shrine Church of St. Stanislaus

"The most beautiful music on the planet" —*St. Louis Post Dispatch*

The Grammy Award-winning choral ensemble returns to St. Stanislaus for a holiday concert. \$39, CMA members \$37.

In Concert with Members of the Silk Road Ensemble

Wednesday, January 17, 7:30
Reinberger Chamber Hall at
Severance Hall

"A near perfect synthesis of melody and emotion" —*The Capital Times*

Members of Yo-Yo Ma's Silk Road Ensemble perform an evening of

music from Bartók to Alizadeh and from Komitas to Kalhor. \$34, CMA members \$29.

Artemis String Quartet

Friday, February 9, 7:30
Plymouth Church of Shaker Heights

"Visceral energy and rich imagination" —*The New York Times*

Top awards in Germany's ARD Music Competition and the Premio Borciani signaled Artemis's international breakthrough; in 2001 it earned the prestigious Music Prize of the Association of German Critics. \$29, CMA members \$27.

Le Mystère des Voix Bulgares





Eroica Trio

Friday, February 16, 7:30
Plymouth Church of Shaker Heights

"An edge of the seat intensity to every note they produce" —*The New York Times*

The most sought-after trio in the world, the multiple-Grammy-nominated Eroica Trio thrills audiences with flawless technique, irresistible enthusiasm, and sensual elegance. \$29, CMA members \$27.

Mozart's *Marriage of Figaro* The Bulgarian State Opera

Wednesday, February 28, 7:30
Ohio Theatre, Playhouse Square Center

Mozart's legendary operatic tale of the madcap events surrounding the union of Figaro and Susanna is brought to life. The Bulgarian State Opera was recently designated its country's national opera company by the president and parliament. \$34, CMA members \$32.



Leahy

Friday, March 23, 7:30
John Hay High School Auditorium

"Striving energy . . . intoxicating"
—*The New York Times*

This awe-inspiring eight-member brother-and-sister act from Canada is a whirlwind triple threat of fiddle-driven music, dance, and song supported by keyboards and percussion. \$29, CMA members \$27.

Ancient New Songs: Hossein Alizadeh & Ensemble

Friday, March 30, 7:30
Drury Theatre, Cleveland Play House

"A brilliant composer and performer"
—*Los Angeles Times*

Led by maestro Hossein Alizadeh, one of Iran's leading instrumentalists and composers, the six-member ensemble performs inspiring new interpretations of classical Persian music with both male and female vocalists, strings, and percussion. U.S. premiere. \$29, CMA members \$27.

Akiko Suwanai

Friday, April 13, 7:30
Pilgrim Congregational Church

"Near the top of what is possible to achieve on the violin" —*Seattle Times*



Youngest winner of the International Tchaikovsky Competition, Akiko Suwanai performs regularly in concert and recital in the major cities of Europe, the Americas, and Asia. She performs on the Antonio Stradivari 1714 violin "Dolphin," on loan from the Nippon Music Foundation. \$29, CMA members \$27.

Ute Lemper

Friday, April 20, 7:30
Hilarities 4th Street Theatre, Pickwick & Frolic Restaurant and Club

"The world of cabaret can be divided into two distinct categories: Ute Lemper and everyone else." —*Chicago Tribune*

Known worldwide for prodigious gifts as an actress, singer, dancer, and recording artist, Ute Lemper entrances audiences with her chameleon-like presence on Broadway, on screen, and in the concert hall. Limited seating. \$49, CMA members \$47.



Trio Mediæval

Two Free Organ Recitals

Free advance reservations available.

Guy Bovet

Sunday, January 7, 2:30
Cathedral of St. John the Evangelist

"Filled every phrase with rhythmic life" —*The Plain Dealer*

Switzerland's renowned Guy Bovet is equally at home in early or recent repertoire, combining musicianship and a delightful sense of humor.

Happy Birthday, Johann!

Todd Wilson
Wednesday, March 21, 7:30
Trinity Cathedral

"A fabulous virtuoso" —*The Plain Dealer*

In honor of Johann Sebastian Bach's 322nd birthday, Todd Wilson—one of America's leading concert organists—performs Bach's *Art of the Fugue*.

Dulce Pontes: Songs from Portugal

Friday, April 27, 7:30
John Hay High School Auditorium

Blessed with a powerful and dramatic voice, Dulce Pontes is one of the most famous Portuguese artists in Europe and a star in the world music circuit, inventively blending traditional *fado* with contemporary styles. \$29, CMA members \$27.

Anonymous 4: Long Time Traveling with Special Guests Darol Anger and Scott Nygaard

Wednesday, May 2, 7:30
The Shrine Church of St. Stanislaus

"Uncannily accurate singing . . . seemingly infinite emotional expressiveness" —*Wall Street Journal*

Renowned for their unearthly vocal blend, the four women of Anonymous 4 were named one of *Billboard's* Top Classical Artists of the Year (2005). \$39, CMA members \$37.

Adult Studios

Register at the CMA ticket center, 216-421-7350. Registration deadline three business days prior to the start of the class.

@ Parade Studio

1843 Columbus Rd., east bank of the Flats

Advanced Watercolor, 10 Wednesdays, Sep 13–Nov 15, 9:30–12:00.

Beginning Watercolor, 10 Wednesdays, Sep 13–Nov 15, 1:00–3:30.

Beginning and Intermediate Watercolor, 10 Wednesdays, Sep 13–Nov 15, 6:00–8:30.

Drawing, 10 Thursdays, Sep 14–Nov 16, 9:30–12:00.



@ Mandel Jewish Community Center

Jewelrymaking, 4 Tuesdays, Sep 5–26, 6:30–9:00.

Introduction to Drawing, 4 Wednesdays, Sep 6–27, 9:00–12:00.

Introduction to Painting: Focus on Landscape Painting, 4 Thursdays, Sep 7–28, 9:00–12:00.

@ CMA!

In the renovated CMA classrooms!

Seasonscapes, 7 Fridays, Sep 8–Oct 20, 10:00–12:30 and 6:00–8:30.

Introduction to Drawing, 6 Mondays, Oct 23–Dec 4 (no class Nov 13).

Chinese Brush Painting, 6 Tuesdays, Oct 24–Nov 28, 1:00–3:30.

Composition in Oil, 7 Fridays, Oct 27–Dec 15 (no class Nov 24), 10:00–12:30.

Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Katherine Klann (216-707-2458).

Art Classes for Kids and Teens

Let our newly renovated classrooms inspire the creation of wildly imaginative art in your children. Registration is now open for the six-week fall session of Museum Art Classes, October 14–November 18. Choose 10:00–11:30 or 1:00–2:30 class sessions. Register at the CMA ticket center at 216-421-7350. Limited enrollment.

Art for Parent and Child (age 3) morning only; *Mini-Masters* (ages 4–5); *Free Spirits* (ages 5–6); *Masquerade Brigade* (ages 6–7); *Under Construction* (ages 8–10); *Paper Caper* (9–12); *Claymation for Teens* (13–17) morning only; *Paper, Paint, and Pencil* (13–17) afternoon only. \$72, CMA members \$60; *Parent and Child* \$85, CMA members \$72.

Summer in the Courtyard

It's back! Enjoy live music and dining in the outdoor courtyard 5:30–8:30 every Wednesday and Friday evening through October 6.

Fri/1 Sep *Mo' Mojo Mama Band* (zydeco)

Wed/6 *Blue Lunch* (swing/blues)

Fri/8 *Cats on Holiday* (rock)

Wed/13 *Tony Pulizzi* (jazz)

Fri/15 *Haywire* (rock)

Wed/20 *JT3* (pop)

Fri/22 *George Foley Big Band* (jazz)

Wed/27 *La Vie* (funk)

Fri/29 *Carlos Jones and the Plus Band* (reggae)

1 FRIDAY

Community Arts Event noon–1:30 on Mall C (rain date Tue/5). *Panic Steel Ensemble* and performers as part of ParkWorks *Meet Me on the Mall*.

Courtyard Music 5:30–8:30 *Mo' Mojo Mama Band* (zydeco).

5 TUESDAY

Adult Studio Class begins 4 Tuesdays, Sep 5–26, 6:30–9:00 at the Mandel Jewish Community Center. *Jewelrymaking*. Design and see to completion your own silver jewelry piece. Carve a wax model to be cast using the lost-wax method (done professionally off-premises). Jewelry experience welcome, but not necessary. Register through the CMA ticket center. Emily Blaser, instructor. \$90, CMA and JCC members \$72; supplies \$25.

Nia Coffee House 6:00–8:30. Live jazz and poetry at the Coventry Village library.

6 WEDNESDAY

Adult Studio Class begins 4 Wednesdays, Sep 6–27, 9:00–12:00 at the Mandel Jewish Community Center. *Introduction to Drawing*. Practice drawing: line, tone, perspective, and composition. Using exercises from Dr. Betty Edwards's *Drawing on the Right Side of the Brain* and more, learn new ways of seeing and representing on paper. This class is for total beginners and those with some drawing experience. Supply list provided at registration. Kate Hoffmeyer, instructor. \$90, CMA and JCC members \$72.

Courtyard Music 5:30–8:30 *Blue Lunch* (swing/blues).

7 THURSDAY

Adult Studio Class begins 4 Thursdays, Sep 7–28, 9:00–12:00 at the Mandel Jewish Community Center. *Introduction to Painting: Focus on Landscape Painting*. Painting *en plein aire*, or outdoors, has a long tradition. Join this tradition by painting in acrylic on the beautiful grounds of the Mandel Jewish Community Center, paying attention to issues of value, volume, and

color. Rainy days will be spent honing drawing skills inside the JCC. This class is for total beginners and those with some painting experience. Supply list provided at registration. Kate Hoffmeyer, instructor. \$90, CMA and JCC members \$72.

Community Arts Event 6:00–8:00 on Mall B (rain date Tue/12). Community Arts puppets as part of ParkWorks *Movie Under the Stars*.

8 FRIDAY

Adult Studio Class begins 7 Fridays, Sep 8–Oct 20, 10:00–12:30 and 6:00–8:30. *Seasonscapes*. Return and refine your oil painting signature or join us for the first time to paint in the CMA garden by the lagoon! Learn wet-into-wet blending, glazing, and structuring with warm and cool colors. Students are encouraged to use their intuition when balancing aesthetic choices to achieve form and visual depth. Small oil sketches on gessoed board lead to completed paintings on canvas. Susan Gray Bé, instructor. \$158, CMA members \$126; supplies \$60 for first-time students.

Courtyard Music 5:30–8:30 *Cats on Holiday* (rock).



The John and Helen Collis Lecture

Save the Date: The annual John and Helen Collis Lecture takes place Sunday, October 22 at 2:00 in Gartner Auditorium. David Gordon Mitten, James Loeb Professor, Harvard University, presents *Alexander the Great: A Man for All Seasons*. Free tickets available at the ticket center.

NIA Coffee Houses



NIA @ Coventry Village Library

Enjoy jazz, poetry, and open mic with Vince Robinson and the Jazz Poets, 6:30–8:30 every first and third Tuesday night at Coventry Village Library, 1925 Coventry Road in Cleveland Heights. Call 216–321–3400 for further information.

Destinations in Art

Museum staff takes patrons on a virtual tour of the art of a country each month in this free public lecture series. These programs are held via videoconferencing to the Mayfield Branch and Maple Heights Branch of the Cuyahoga County Public Library.

Tue/12 Sep, 2:00–3:30: England

Tue/19 Sep, 2:00–3:30: England, part 2

Wed/20 Sep, 7:00–8:30: Greece

SLAM IT! Discover Your Voice

Free Poetry Workshops for Teens

7 sessions, Sep 19–Nov 7, 4:30–6:00, Mayfield Branch and Maple Heights Branch of the Cuyahoga County Public Library. Slam competition on November 11 from 6:00–8:30 at the Museum of Contemporary Art, Cleveland.

Teens hone poetry skills with working poets, join an e-community of teen poets, get published and contribute to a CD and chapbook, and compete in poetry slams.

Support for SLAM IT! and Destinations in Art is provided by the Institute of Museum and Library Services, an independent federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities.

Art Meets Coffee at Starbucks!

Art Corners in ten northeast Ohio Starbucks stores feature the Cleveland Museum of Art collection in poster prints of masterworks in all media and from all times and cultures. Each participating store features its own selection of images. The different stores also offer various CMA arts experiences, including Art to Go hands-on art encounters for families and children; Art Crew appearances; book clubs focusing on art and artists; and Coffee Talks in which CMA curators or local artists share their wisdom. CMA members also receive invitation-only benefits and specials from Starbucks.

The ten stores are in Aurora, Chagrin Falls, Cleveland Heights, Hudson, Lakewood, Mayfield Heights, Rocky River, Shaker Heights, Willoughby, and Woodmere. See www.clevelandart.org/whatsnew for more details.

10 SUNDAY

Chalk Workshop 2:00–4:30 *Chalk Making and Street Painting*. Make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$60/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216–707–2483.

Cocktail Buffet and Concert 5:30 *Pink Martini*. Tickets at the ticket center. See page 21.

12 TUESDAY

Destinations in Art begins 2:00–3:30 *England*. Museum staff takes patrons on a virtual tour of the art of a country each month in this free lecture series. These programs are held via videoconferencing to the Mayfield Branch and Maple Heights Branch of the Cuyahoga County Public Library.

13 WEDNESDAY

Adult Studio Class begins 10 Wednesdays, Sep 13–Nov 15, 9:30–12:00 at the Parade Studio. *Advanced Watercolor*. For the intermediate to advanced level watercolorist, with assigned and self-directed paintings. Jesse Rhinehart, instructor. \$225, CMA members \$180; supplies \$10.

Adult Studio Class begins 10 Wednesdays, Sep 13–Nov 15, 1:00–3:30 at the Parade Studio. *Beginning Watercolor*. Beginning to intermediate. Understand materials, color mixing, and basic composition with complementary exercises. More advanced watercolorists accommo-

dated as well. Jesse Rhinehart, instructor. \$225, CMA members \$180; supplies \$10.

Courtyard Music 5:30–8:30 *Tony Pulizzi* (jazz).

Adult Studio Class begins 10 Wednesdays, Sep 13–Nov 15, 6:00–8:30 at the Parade Studio. *Beginning and Intermediate Watercolor*. For all levels: an introduction to watercolor materials, color mixing, and basic composition with complementary exercises. Advanced painters encouraged and given time for self-directed projects. Jesse Rhinehart, instructor. \$225, CMA members \$180; supplies \$10.

The Unrecovered



Chalk Workshop 6:00–8:30 *Chalk Making and Street Painting* (repeat). See Sun/10.

Film 7:00 at Case's Strosacker Auditorium. *The Unrecovered* (USA, 2005, color, DVD, 120 min.) directed by Roger Copeland. This "rough cut" of an ambitious new shot-in-Ohio movie by longtime Oberlin College theater professor Copeland is a meditation on the aftermath of 9/11. Set in the anxiety-ridden weeks before Halloween 2001, the film focuses on three characters—a composer working on a new piece, a teenage girl fixated on her long-absent father, and a right-wing Christian conspiracy theorist—as they view and react to the horrific events from three distinct perspectives. Eventually their imaginings overlap and converge, blurring the line between meaningful connections and paranoia. "A highbrow scavenger hunt . . . Suggests a cross between a Spalding Gray monologue and the digital scrapbooks of late-period Jean-Luc Godard" —James Wolcott, *Vanity Fair*. Copeland will answer audience questions after the screening. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

Chalk Festival

The 17th annual Chalk Festival is Saturday and Sunday, September 16 and 17, 11:00–4:00. Enjoy chalk artists and entertainment at no charge. Due to construction there will be no access to the festival through the museum.

Chalk Your Own Pictures

Large square and 24-color box of chalk, \$15 each; small square and 12-color box of chalk, \$7.50 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups are encouraged to pre-register by calling 216–707–2483 by Wednesday, September 13. Non-paid advance registrations will be held until 1:00 Sunday.

14 THURSDAY

Adult Studio Class begins 10 Thursdays, September 14–November 16, 9:30–12:00 at the Parade Studio. *Drawing.* Drawing from the environment and from live, draped models. Techniques in pencil, charcoal, conté, and pastels are taught in rotation throughout the year. All levels of experience welcome. Jesse Rhinehart, instructor. \$225, CMA members \$180; supplies \$10.

15 FRIDAY

Courtyard Music 5:30–8:30 *Haywire* (rock).

16 SATURDAY

Chalk Festival 11:00–4:00. Enjoy chalk artists and entertainment at no charge. *Chalk Your Own Pictures:* large square and 24-color box of chalk, \$15 each; small square and 12-color box of chalk, \$7.50 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising

Chalk Workshop

Preparatory workshop on chalk artistry. Sunday, September 10, 2:00–4:30 or Wednesday, September 13, 6:00–8:30, *Chalk Making and Street Painting.* Make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$60/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216–707–2483.



ing adults. Groups are encouraged to pre-register by calling 216–707–2483 by Wednesday, September 13. Non-paid advance registrations will be held until 1:00 Sunday. Due to construction there is no access to the festival through the museum.

Community Arts Event 12:00–4:00 at Cleveland Heights–University Heights Main Library, Lee Road. Chalk artist as part of Heights Arts

The I Madonnari Chalk Tradition

In 16th-century Italy artists began using chalk to create pictures of the Madonna on the plazas outside cathedrals. With these street artists, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today *I Madonnari* festivals are held annually in Europe, Africa, and the United States. Our festival brings this Renaissance tradition to Cleveland.

Interested **volunteers** please contact the Volunteer Initiatives office at 216–707–2593.

Community Arts Around Town

ParkWorks events on the Mall feature music by *Panic Steel Ensemble* and performers on September 1 and puppets on September 7. On Saturday and Sunday, September 16 and 17, the museum's Chalk Festival joins the annual **Sparx in the City Gallery Hop**. Lolly the Trolley links our festival, held on the museum's south side, with activities downtown, in Little Italy, Playhouse Square, Tremont, and Ohio City. From noon to 5:00, a chalk artist works in front of the Galleria on St. Clair Avenue. From noon to 5:00 Saturday and Sunday at the **Tremont Arts and Cultural Festival**, Community Arts presents Hispanic chalk artists. On Saturday, September 16, from noon to 4:00, a chalk artist joins the festivities for **Heights Arts at the Library**, part of the Grand Reopening Weekend at the Cleveland Heights–University Heights Main Library.

17 SUNDAY

Chalk Festival 11:00–4:00. See Sat/16.

Community Arts Events 12:00–5:00 at Lincoln Park and the Galleria. See Sat/16.

Film 1:30 at Case's Strosacker Auditorium. *2006 Manhattan Short Film Festival* (various countries, 2005, color, some subtitles, DVD, approx. 150 min.) various directors. In terms of venues and total attendance, the Manhattan Short Film Festival is probably the world's largest competition for international short films. Between September 14 and 24, it will play in theaters all over the U.S., Canada, and Europe, including the museum (the only place in northern Ohio hosting the festival). At every location viewers will be handed a ballot to vote for the grand prize winner, which will be announced in New York on Sunday, September 24. Moviegoers will choose from a dozen finalists (winnowed by festival organizers from hundreds of entries). So don't be late! Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Program repeats Wed/20.

Panorama Film Series @ Case

The Unrecovered

The Panorama Film Series at Case's Strosacker Auditorium continues with more new short and feature-length films that you won't see anywhere else in Cleveland! *The Unrecovered* (Wed/13, 7:00) is a shot-in-northeast-Ohio meditation on 9/11's legacy of fear. The film's writer and director, longtime Oberlin College theater professor and critic Roger Copeland, will attend this special screening.

Audience members vote for the winner of the annual *Manhattan Short Film Festival* (Sun/17, 1:30 and Wed/20, 7:00), featuring a selection of first-rate short movies from around the world. The festival plays at venues throughout North America and Europe between September 14 and 24, but the museum is the only presenter in northern Ohio.

Forgiving Dr. Mengele (Sun/24, 1:30 and Wed/27, 7:00) is a controversial new documentary about a Holocaust survivor who has advocated that Jews make psychic peace with their Nazi tormenters. The film's subject, Eva Kor, will attend Wednesday's screening and her son, Alex, will attend Sunday's.

All films will show in Strosacker Auditorium on the Case Western Reserve University quad, located between Adelbert Road and Martin Luther King Jr. Boulevard. There is free parking on nights and weekends in Case surface lots 1A and 1B, which border northbound MLK between the bottom of Cedar Hill and Euclid Avenue. Enter the lots from MLK at the last traffic light before Euclid. Park your car and walk up the stairs and across the quad to



Strosacker. Admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum ticket center for \$45 (CMA members \$35). Call 216-421-7350 or 1-888-CMA-0033 for advance film tickets. Special thanks to Karen Cohen at Case. Visit www.clevelandart.org/film for latest information.



Forgiving Dr. Mengele

19 TUESDAY

Destinations in Art continues 2:00–3:30 *England, Part 2*. Museum staff takes patrons on a virtual tour of the art of a country each month in this free public lecture series. These programs are held via videoconferencing to the Mayfield Branch and Maple Heights Branch of the Cuyahoga County Public Library.

SLAM IT! begins 4:30–6:00 at the Mayfield Branch and Maple Hts Branch of the Cuyahoga County Public Library. *Session Topic: Imagery and Voice Projection*. Free poetry workshops for teens. In this program, teens can hone their poetry skills with working poets, join an e-community of teen poets, get published and contribute to a CD and chapbook, and compete in poetry slams. In this specific session, students learn about imagery as a building block of poetry and creative writing and practice voice projection as an important element in performing one's poetry on stage.

Nia Coffee House 6:00–8:30. Live jazz and poetry at the Coventry Village library.

20 WEDNESDAY

Courtyard Music 5:30–8:30 *JT3* (pop).

Destinations in Art begins 7:00–8:30 *Greece*. Barbara Kathman, instructor. Museum staff takes patrons on a virtual tour of the art of a country each month in this free public lecture series. These programs are held via videoconferencing to the Mayfield Branch and Maple Heights Branch of the Cuyahoga County Public Library.

Film 7:00 at Case's Strosacker Auditorium. *2006 Manhattan Short Film Festival*. See Sun/17.

22 FRIDAY

Courtyard Music 5:30–8:30 *George Foley Big Band* (jazz).

24 SUNDAY

Film 1:30 at Case's Strosacker Auditorium. *Forgiving Dr. Mengele* (USA, 2006, color, DVD, 80 min.) directed by Bob Hercules and Cheri Pugh. Eva Mozes Kor, an Auschwitz survivor who (along with her twin sister) was a victim of Nazi doctor Josef Mengele's cruel genetic experiments, decides to forgive her persecutors in this new documentary that explores the possibility of putting past horrors to rest. Kor's surprising advocacy for reconciliation has drawn criticism from fellow Jews and survivors. She will appear in person to answer questions after Wednesday's show and her son, Alex, will do the same on Sunday. "This moving film explores the trauma of a Holocaust survivor with rare complexity" –*Entertainment Weekly*. "Bound to spark conversations and debate" –*Variety*. Cleveland premiere. Admission \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Film repeats Wed/27.

26 TUESDAY

SLAM IT! continues 4:30–6:00. Held at the Mayfield Branch and Maple Heights Branch of the Cuyahoga County Public Library. *Session Topic: Metaphor and Movement*. Free poetry workshops for teens. In this program, teens can hone their poetry skills with working poets, join an e-community of teen poets, get published and contribute to a CD and chapbook, and compete in poetry slams. In this specific session, students learn about metaphor as a tool that helps to define a piece of writing and movement as a means of enhancing the meaning of a line of poetry during performance.

27 WEDNESDAY

Courtyard Music 5:30–8:30 *La Vie* (funk).

Film 7:00 at Case's Strosacker Auditorium. *Forgiving Dr. Mengele*. See Sun/24. Eva Kor, the film's subject, will attend tonight's screening.

29 FRIDAY

Courtyard Music 5:30–8:30 *Carlos Jones and the Plus Band* (reggae).

Textile Art Alliance Events

Evelyn Svec Ward Retrospective II Exhibition

Through September 15 at Ginko Gallery, 19 South Main Street, Oberlin, OH 44074. Hours: Tue–Sat 10:00–6:00, Sun 12:00–4:00. For information phone the gallery at 440-774-3117.

Textile Art Alliance Lecture

Wednesday, September 6, 7:00, Rocky River Nature Center, 24000 Valley Parkway, North Olmsted. *Second Wind*. Akiko Kotani's elegant, ethereal stitched drawings on silk, linen, and paper, influenced by scratched bark drawings of Zaire's Mbuti tribe, become a calligraphy of natural forces.

Textile Note Cards on Sale

Support the textile acquisition fund with the purchase of these unique note cards featuring contemporary textile artwork. Two mixed sets of

seven cards of two designs each, and a holiday set with 14 snowflake note cards. \$10/set of 14 cards. To order contact Melissa at 216-932-9710, clothspirits@hotmail.com.

SAVE the DATE Third Annual Wearable Art Fashion Show & Boutique

Sunday, October 22 at La Centre, 25777 Detroit Road, Westlake. 11:00 Boutique sales, open to the public
2:00 Fashion show and lunch

Tickets: Boutique only \$5 at the door; boutique, fashion show, lunch, runway sales: \$40. For advance reservations contact Charlotte at 440-842-5565, cvmccoy@cox.net.

For more information visit www.clevelandart.org/taa.

Coming in October

Adult Lecture Courses

These courses offer students a survey of the visual arts, giving particular attention to works from the museum's collection.

World Views: Introduction to Non-Western Art, part 1

7 Wednesdays, Oct 4–Nov 15, 10:00–11:30. Topics include ancient Egypt and early India, China, and Japan. Held at Baldwin-Wallace East in Beachwood. Full course \$128, CMA members \$98; individual session tickets \$25, CMA members \$20.

Barcelona & Modernity

4 Tuesdays, Oct 17–Nov 7, 10:30–12:00 at the CMA. This course is an introduction to the fall exhibition *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí*. Full course \$70, CMA members \$56; individual session tickets \$25, CMA members \$20.

Art and Fiction Book Club

3 Wednesdays, Oct 4–18, *Michelangelo and the Pope's Ceiling*, by Ross King. This program offers readers a structured look at art history through fiction and non-fiction with fine art themes. Held at the CMA's Ingalls Library where books related to book selections are on display. Limited availability. \$44, CMA members \$35.

Teacher Resource Center

As we excitedly anticipate the opening of the renovated education space at the CMA, we offer a number of both onsite and off-site workshops for educators. The fall session focuses on the upcoming exhibition *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí* and features tours, lectures, and a variety of studio art offerings. This session will also be offered with a for-credit option for educators looking for graduate credit. For more information or to join our mailing list please call 216-707-2477.

Recruiting New Docents

Beginning this February, join in an exciting volunteer opportunity: teaching classes and providing tours of the new galleries and special exhibitions as a docent. The museum's docent program is a unique volunteer experience that makes a vital contribution to your community and our teaching programs.

To learn more about this stimulating and rewarding volunteer experience attend a general informational meeting for prospective docents on Wednesday, September 27 at 7:00.

Due to the museum's expansion, the usual yearlong intensive training course will be expanded over the next few years to coincide with the reopening of CMA galleries between 2008 and 2011. The program requires a four-year teaching commitment after training is completed. To learn more about the training, expectations, and benefits, or for further information and/or applications, call the docent office at 216-707-2475. Please leave your name, address, and telephone number, and information will be sent to you.



Art to Go

This extremely popular and unique program features CMA staff and trained volunteers who visit area classrooms, libraries, and community centers with genuine works of art in suitcase presentations. Grouped according to themes these presentations, under supervision, allow participants to handle works of art sometimes thousands of years old. Lively discussions with both students and teachers augment classroom curricula and revolve around the objects' historical and cultural contexts. Works of art from the museum's Education Art Collection are in various media, including ceramics, textiles, prints, stone, wood, and metal. Currently 18 suitcase presentations are in circulation. Presentations make connections to Ohio state standards in science, social studies, mathematics, language arts, and the visual arts. Art to Go books very quickly, especially during the school year. For more information or to make a reservation please visit this CMA website link, <http://www.clevelandart.org/educef/art2go/html/index.html>.



Pink Martini Concert

Sunday, September 10, 5:30–9:00 in Gartner Auditorium.

The Womens Council presents *An Evening with Pink Martini* to benefit its initiatives for the renovation and expansion of the Cleveland Museum of Art. Come for cocktails (including pink martinis) and hors d'oeuvres at 5:30. Concert at 7:00. Experience the incredible Pink Martini, a 12-piece instrumental and vocal group described as “somewhere between a 1930s Cuban dance orchestra, a classical chamber ensemble, a Brazilian marching street band and Japanese film noir.” Playing for sold-out audiences all over the world, Pink Martini opened the Bellagio Hotel in Las Vegas and the Los Angeles Philharmonic’s Frank Gehry-designed Walt Disney Concert Hall.

Tickets are \$100 or \$75, which includes valet parking (starting at 5:00), buffet, pink martinis, and the concert. Visit or call the ticket center at 1-888-CMA-0033.

Fine Print Fair

The Print Club of Cleveland's 22nd annual benefit for the museum's Department of Prints takes place the weekend of October 6–8 at Corporate College, 4400 Richmond Road, Warrensville Heights. Fourteen dealers exhibit and sell fine prints, from old master to contemporary, plus drawings and photographs.

Opening-Night Preview

Fri/6 Oct, 5:30–8:30

"A Prints of a Party" with curator's choice tours at 6:30 and 7:30. \$70 (\$80 after Sep 15) includes hors d'oeuvres, cash bar, readmission to the fair throughout the weekend, and free parking. For reservations call 216–765–1813 by September 15.

Fine Print Fair

Sat/7 Oct, 10:00–5:00. \$10 per person, students \$5 with ID cards (includes readmission Sunday).

Sun/8 Oct, 11:00 am–4:00 pm.

Hourly door prizes Saturday and Sunday.

Curator's Lecture

Fri/6 Oct, 4:30, Corporate College, Room 203. Dr. Jane Glaubinger, Curator of Prints, *Introduction to Print Collecting*.

Breakfast and Lecture

Sun/8 Oct, 9:30. Continental breakfast with the dealers.

10:15 Timothy Rub, Director of the Cleveland Museum of Art, speaks on *Collecting Works on Paper: A Director's Perspective*. \$15 per person.

For breakfast reservations call 216–765–1813 by September 29.



Raffle

Fairfield Porter, *Apple Blossoms II*, 1974, seven-color lithograph, 20.25 x 25.25 in., valued at \$2,500 (above). Raffle tickets are \$5 (6 for \$25). Donated by Signet Arts, St. Louis. Further information available at www.clevelandart.org/printclubcleveland.

Key Private Bank
Key

Exhibitors

Richard Reed Armstrong

Chicago. 19th/20th-century prints and drawings, specializing in French prints.

C. G. Boerner

New York. 16th/20th-century European prints and drawings.

Dolan/Maxwell

Philadelphia. Contemporary American and European prints and drawings.



Maximilien Luce. *Saint-Tropez*, 1897. Color lithograph. Courtesy of Richard Reed Armstrong, Chicago

Peter Fetterman Gallery

Santa Monica. 20th/21st-century photographs.

Thomas French Fine Art

Fairlawn, OH. 16th/20th-century prints and drawings, *ukiyo-e* prints.

Shahzia Sikander. *Afloat*, 2001. Color screenprint. Courtesy of Diane Villani Editions

Abigail Furey

Brighton, MA. American and European prints 1850–1950.

Conrad Graeber

Riderwood, MD. American, European, and Japanese prints and drawings.

Landfall Press

Santa Fe. Contemporary prints, print publisher.

Paramour Fine Arts

Franklin, MI. 20th-century American and European prints.

Paulson Press

Berkeley, CA. Contemporary prints, print publisher.

Signet Arts

St. Louis. Contemporary prints.

Tamarind Institute

Albuquerque. Contemporary prints, print publisher.

The Verne Collection

Cleveland. Contemporary Japanese prints, *ukiyo-e* prints.

Diane Villani Editions

New York. Contemporary prints, print publisher.

For information call 216–707–2242.



Exhibitions



OMA @ Oberlin

August 29–December 17. Oberlin College's Allen Memorial Art Museum once again plays host to a small installation of four works from the Cleveland Museum of Art collection: this time, American portraits by Benjamin West, John Singleton Copley, and Gilbert Stuart.



OMA @ Mori Arts Center Gallery

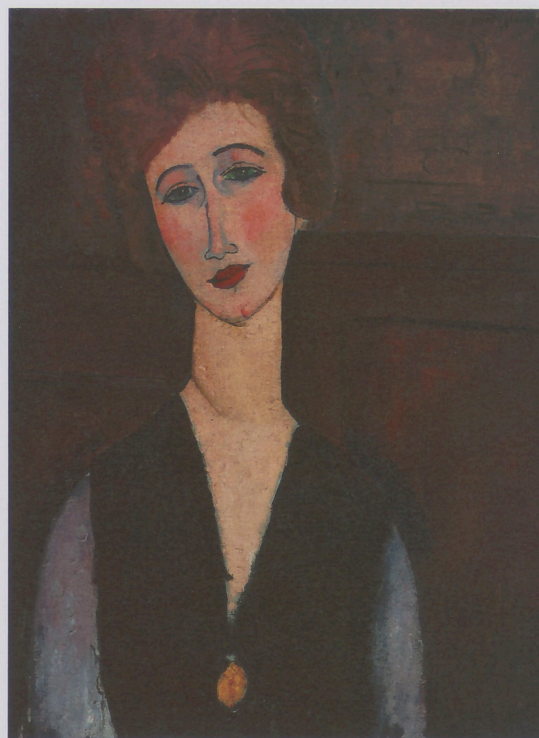
September 9–November 26 at the Mori Arts Center Gallery, Tokyo, Japan

From Monet to Picasso:

Modern Masterworks from the Cleveland Museum of Art

Masterworks from Cleveland's collection of Impressionist and modern paintings inaugurate the world tour of Cleveland collections to museums around the globe. A version of this exhibition travels to Seoul, Korea, opening December 22.

FROM MONET TO PICASSO IN JAPAN: Amedeo Modigliani (Italian, 1884–1920). *Portrait of a Woman*, 1917–18. Oil on fabric. Gift of the Hanna Fund 1951.358



Next Month at the Museum

Next Month in the Museum's Temporary Special Exhibition Space: Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí

October 15, 2006–January 7, 2007

Organized by the Cleveland Museum of Art and the Metropolitan Museum of Art in New York, in association with the Museu Nacional d'Art de Catalunya in Barcelona, this is the first exhibition in North America to examine a remarkable 71-year period (1868–1939) when Barcelona transformed itself from a city of provincial culture into one of Europe's most

dynamic centers of modernist art and architecture. The exhibition features more than 300 artworks in a variety of media: paintings, sculptures, posters, photographs, textiles, furniture, decorative objects, architectural designs and models. See masterworks borrowed from museums and private collections around the world, and many from CMA's own permanent collection. Original documentary materials and innovative computer interactives provide contextual information about Barcelona and its art.

The Cleveland presentation of this exhibition is sponsored by Baker Hostetler. The exhibition was organized by the Cleveland Museum of Art and the Metropolitan Museum of Art, New York, in association with Museu Nacional d'Art de Catalunya, Barcelona, and is supported in part by an indemnity from the Federal Council on the Arts and the Humanities and through grants from the Institut Ramon Llull and the Generalitat de Catalunya, the National Endowment for the Arts, and the Getty Research Institute. Additional funding is provided in part by the generous support of the citizens of Cuyahoga County. Promotional support provided by *Continental Magazine*, 89.7 WKSU, and WNNV The Wave 107.3.

Baker Hostetler
Counsel to Market Leaders

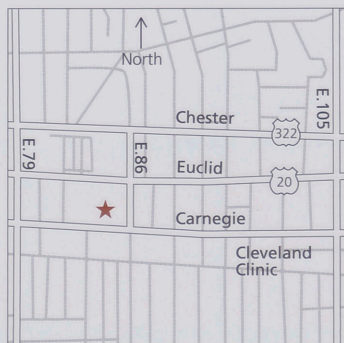


LLU institut ramon llull

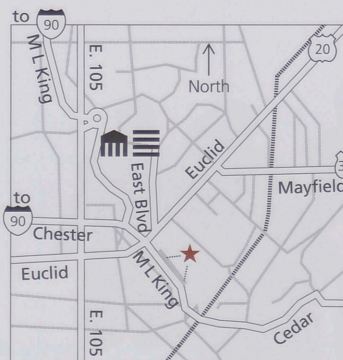
Generalitat de Catalunya

Getting There

Maps and directions are also available on the museum website, www.clevelandart.org



★ MOCA Cleveland



★ Strosacker Auditorium



OMA @ Locations

Allen Memorial Art Museum
87 North Main St., Oberlin 44074

MOCA Cleveland
8501 Carnegie Ave. in the Cleveland Play House Complex 44106

Strosacker Auditorium
Case Quad between MLK and Adelbert 44106

Education Wing Reopens October 15, 2006

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center in theNorth Lobby

216-421-7350 or 1-888-CMA-0033
Fax 216-707-6659
Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store at the Museum

216-707-2333

Special Events

216-707-2598

Hours through October 6

Wednesday and Friday evenings,
5:00-9:00

Education wing reopens this
October after renovation.
See project updates and the
latest construction photos at
clevelandart.org.

Ingalls Library Hours

Tuesday-Friday 10:00-5:00
Reference desk: 216-707-2530

All Museum Parking Lots Are Closed for Construction

Parking (most \$2/hour, max. \$8) is
available nearby in University Circle.

Staff

Director of External Affairs:
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Gary Kirchenbauer
Digital scanning: David Brichford
Production: Charles Szabla

(BELOW) MUSIC UNDER CONSTRUCTION:

Pink Martini drops into Gartner
Auditorium September 10.

(COVER) BREUER WING OPENS NEXT MONTH:

The distinctive stripes of Marcel
Breuer's 1971 modernist building are
visible through construction of the
museum's new east wing by Rafael
Viñoly. The restored education wing
reopens October 15.



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Cleveland, Ohio 44106-1797

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